

Music

A T E M O R Y

'94/95

Flora Glenn Candler International Artists

Handel & Haydn Society

Christopher Hogwood, Artistic Director and Conductor

February 26, 1995

8:15 P.M.

Glenn Memorial Auditorium

Brandenburg Concerto No. 4, BWV 1049

Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Presto

Daniel Stepner, violin
Stephen Hammer, Christopher Krueger, recorders

Mass in G minor, BWV 235

Bach

Pamela Dellal, alto
Martin Kelly, tenor
Donald Wilkinson, baritone

INTERMISSION

Sonata in G minor, HWV 404

George Frideric Handel
(1685-1759)

Andante
Allegro
Adagio
Allegro

Dixit Dominus

Handel

Jean Danton, Janice Giampa, Pamela Murray, Anna Soranno, sopranos
Eleanor Kelley, Susan Trout, Mary Ann Valaitis, altos
William Hite, Martin Kelly, tenors
Mark McSweeney, bass

Harpsichord by Allan Winkler, Boston, Massachusetts
after Carl Conrad Fleischer, 1716.

*This program is made possible by a generous gift from the late Flora Glenn Candler,
a friend and patron of music at Emory University.*

Ushers for this program are members of Mu Phi Epsilon, a professional music fraternity dedicated to the promotion of musicianship, scholarship, and service to the school and the community.

Translations

Mass in G minor, BWV 235

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te

Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

Cum sancto spiritu in gloria Dei patris. Amen.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Glory be to God on high, and on earth peace to men of good will. We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

We give thanks to Thee for Thy great glory. O Lord God, heavenly king, God the father almighty

O Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For Thou alone art holy, Thou alone art the Lord, Thou alone, Christ, art most high.

With the Holy Ghost in the glory of God the father. Amen.

Dixit Dominus (Psalm 109)

*Dixit Dominus Domino meo: Sede a
dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum.*

*Virgam virtutis tuæ emittet Dominus ex
Sion: dominare in medio inimicorum
tuorum.*

*Tecum principium in die virtutis tuæ in
splendoribus sanctorum: ex utero ante
Luciferum genui te.*

Juravit Dominus, et non poenitebit eum.

*Secundum ordinem Melchisedech tu es
sacerdos in æternum.*

*Dominus a dextris tuis confregit in die
iræ suæ reges.*

*Judicabit in nationibus, implebit ruinas.
Conquassabit capita in terra
multorum.*

*De torrente in via bibet: propterea
exaltabit caput.*

*Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et
semper. Et in sæcula sæculorum,
Amen.*

The Lord said unto my Lord, sit Thou
at my right hand, until I make
Thine enemies Thy footstool.

The Lord shall send the rod of Thy
strength out of Zion: rule Thou in
the midst of Thine enemies.

Thy people shall be willing in the day
of Thy power, in the beauties of
holiness from the womb of the
morning: Thou hast the dew of Thy
youth.

The Lord hath sworn, and will not
repent.

Thou art a priest for ever after the
order of Melchizedek.

The Lord at Thy right hand shall
strike through kings in the day of
His wrath.

He shall judge among the heathen, He
shall fill the places with the dead
bodies; He shall wound the heads
over many countries.

He shall drink of the brook in the way:
therefore shall He lift up the head.

Glory be to the Father, and to the
Son, and to the Holy Ghost, as it
was in the beginning, is now and
ever shall be, world without end.
Amen.

Program Notes

Brandenburg Concerto No. 4 in G Major, for violin, two recorders, strings and continuo, BWV 1049

For much of the musical public, the most persistent image of Bach is that of the elderly *paterfamilias*, settled more or less comfortably in Leipzig, where he spent the last twenty-seven years of his life as cantor of St. Thomas's Church. Here he composed the bulk of his religious music, his keyboard concertos, and some of his organ music. He died without finishing *The Art of the Fugue*, leaving behind sons far more renowned as composers than he ever was during his lifetime. Bach was by no means unknown to his colleagues, though. When he went to Leipzig he did not sever his ties with his previous employer, the young Prince Leopold of Anhalt-Cothen, in whose service he remained for a time with the honorary title *Kapellmeister von Haus aus* (non-resident Music Director). That Bach would wish to continue that relationship is hardly surprising, for he counted the six years he spent as Leopold's *Kapellmeister* (1717–23) as the happiest period of his life, and the exuberant spirit of the instrumental music he wrote during those years appears to reflect that feeling.

The prince, himself an accomplished performer on the viola da gamba, was not much interested in sacred music or in vocal music of any kind, but maintained a first-rate little orchestra which included virtually every instrument then in use; Bach was encouraged to compose music that would exploit the virtuoso qualities of the various players. At Cothen, Bach composed his violin concertos (subsequently adapted as keyboard concertos), at least two of the four orchestral suites, many of the great organ and harpsichord works, the sonatas and partitas for violin solo, the gamba sonatas (performed initially by Leopold himself with Bach), the suites for solo cello, and the six Brandenburg Concertos, each for a different combination of instruments. These constitute his most ambitious and varied collection of instrumental works.

As the name of this justly celebrated collection indicates, these concertos, in contradistinction to the other works in this list, were not written for Cothen. In fall 1718 the prince sent Bach to Berlin to order a harpsichord; it was probably then that he met the Margrave of Brandenburg and received his commission for a set of concertos. However, he did not deliver these until the end of March 1721. While the margrave must have found them worth waiting for, they were not all new works—at least four were revisions of material composed several years earlier. In some instances the revision involved expansion of the original one-to-a-part instrumental body, in some a substitution of different instruments from those originally specified, and in some the insertion of additional movements. The set as a whole carried the old concerto grosso form to its highest level and also introduced stunning prototypes of the modern solo concerto; the *Fourth Concerto*, one of the last two in the set to be composed, represents a sort of synthesis of both styles.

Nominally this work calls for a concertino of solo violin and two recorders, but in various sections it suggests itself as a violin concerto with obligato recorders prominent in the accompanying body. Bach indicated the recorders as

flauti d'echo: there are charming echo effects between the two in the opening movement, and in the slow movement both the recorders and the violin echo the utterances of the string body.

While flutes replace the recorders in most modern performances of this concerto, the distinctive sound of the latter instruments seems to have a good deal to do with the character of the work. The Italian term for the recorder is *flauto dolce*—sweet flute—and Bach's use here of the instruments certainly exploits their distinctive sweetness in a bright and vivacious way that is at all times elegant, never bordering on the saccharine or syrupy. In the opening Allegro, one of the most splendidly developed movements in the entire Brandenburg cycle, the recorders appear as intermediaries between the violin and the orchestral body, since much of the material passes through them rather than directly between the other two elements of the ensemble. Violin and recorders present themselves as more of a team—the three together as a single unit in dialogue with the strings—in the tranquil Andante. The original relationships are resumed in the final Allegro, a complex and vigorous fugue in free style.

While Bach apparently did not compose this concerto in any other form before creating the form in which we know it today, he did produce a second version of it after he settled in Leipzig. In the 1730s, when he set about transcribing his violin concertos as harpsichord concertos, he adapted this work as the sixth in that series, the *Concerto in F Major*, BWV 1057, retaining the recorders in the instrumentation.

Missa brevis in G minor, BWV 235

The magnificent *Mass in B minor* that Bach produced near the end of his life was his grandest setting of the Mass, but not his only one. Some ten or twelve years earlier, probably in the years 1735–37, he produced four *Missae breves* (BWV 233–236), all a good deal shorter. None of these is suitable for Roman Catholic liturgical use, since each comprises only a *Kyrie* and *Gloria*. These are sometimes referred to as “Lutheran Masses,” a rather misleading term, though it does stem from the situation in Bach's time in which many Protestant churches, and particularly those in Leipzig, made regular use of portions of Catholic ritual. Numerous setting of the *Magnificat*, the *Gloria*, and *Sanctus* reflect this long-sustained tradition, and it is widely thought that the three biggest portions of what eventually became the *B minor Mass* may have been assembled originally for use in a Lutheran Mass, or *Missa brevis*.

The word “assembled” is used deliberately, for the *Mass in B minor* was compiled in large part from materials Bach had used earlier in his various church cantatas. In fact, with the exception of the *Kyrie* in BWV 233 and possibly that of BWV 234, the four *Missae breves* were all assembled entirely from those sources. Such recycling was by no means uncommon in Bach's time; he and his colleagues frequently made use of a good tune more than once, and borrowed from one another as well as from their own works, in both instrumental and vocal categories. Bach turned violin concertos by himself and Vivaldi into keyboard concertos, and he fitted out several of his secular cantatas with new texts to serve

as sacred works, much as Handel adapted secular vocal pieces he composed in Italy for use in *Messiah*. All the material Bach adapted from his cantatas for use in his Masses, however, was more specifically suited to such use, in that each such piece had been composed for a sacred text in the first place, and in each case a text conveying the same sort of spiritual message or mood as the respective section of the Mass for which the music was re-used.

The *Missa brevis* in G minor is in many respects the most interesting and substantial of Bach's four works in this form. It is the only one in a minor key; in Bach's usage this hadn't the sort of dark or tragic significance it took on from Mozart's time forward, but it did make possible some subtle and effective coloring that served well the emotional thrust of the joyous sections as well as the more reflective or solemn ones. Moreover, Bach drew all the material for BWV 235 from only three of his earlier cantatas, all of which were composed in the same year (1726), while the sources of the three companion masses are not only more numerous but also are scattered over a wider period. For the most part he retained the original orchestration of the respective cantata pieces. These factors might be said to give the G minor a somewhat fuller sense of integration than the other *Missae breves*.

The music of the Kyrie originally served as the opening chorus of the *Cantata* BWV 102, *Herr, deine Augen sehen nach dem Glauben*, composed in August 1726 for the tenth Sunday after Trinity, with oboes added to the orchestral strings and continuo, and a text from the Book of Jeremiah: "Lord, are not Thine eyes upon the truth? . . . Thou hast consumed them, but they have refused to receive correction . . ." This might almost be regarded as an elaboration (before the fact) of the thought expressed so concisely and poignantly in that of the Kyrie. Structurally, in any event, the three-part layout of the original was perfectly suited to the design of the Kyrie—Christe—Kyrie sequence.

The opening chorus of the *Gloria* was adapted from the corresponding section of the *Cantata* BWV 72, *Alles nur nach Gottes Willen*, for the third Sunday after Epiphany. The subsequent sections all come from the *Cantata* BWV 187, *Es wartet auf dich*, for the seventh Sunday after Trinity, again with oboes in the orchestra. The "Gratias agimus" comes from the bass aria *Darum sollt ihr nicht sorgen*; "Domine Fili" from the alto aria *Du Herr, du kronst allein*; "Qui tollis" for tenor, from the soprano aria *Gott versorget alles Leben*, and the concluding "Cum sancto spiritu" from the cantata's first chorus. This is one of Bach's great three-part structures representing the mystery and splendor of the Trinity, with a splendid fugue as its centerpiece.

Sonata in G minor, HWV 404

For oboe, strings, and continuo

The *Sonata in G minor*, actually a little concerto for oboe and strings, was unknown from Handel's time until well into our own. It was discovered by the Handel scholar Anthony Hicks about twenty years ago, and first saw publication in the *Handel Edition* of 1979. It has not been possible to date this piece with any certainty; the form in which Hicks found it, in the collection of the Earl of Malmesbury, was a copy of the score made in 1727 by Handel's pupil and copyist

John Christopher Smith, Jr. However it was surely composed earlier than that—most likely at some time between 1718 and 1720.

Such pieces, whether headed concerto or sonata, were sometimes provided by Handel for use as introductions or intermezzos to his oratorios and other choral works. A note in the *Handel Edition* points out similarities in this work to the instrumental introductions of some of the *Chandos Anthems* and suggests it may have been written for a similar purpose. It is, in any event, being put to such use in the present concert.

There are four movements, in the traditional slow-fast-slow-fast pattern of the *sonata da chiesa*. Handel took the themes of the two outer movements from earlier works in different forms. The one in the opening movement first appeared in 1708 or 1709 as the aria “*Cara pianta*” in his Italian cantata *Apollo e Dafne*. This was recycled twice again in operas he composed in London: in the aria “*Cerco in vano*” in *Tamerlano* (1724), and the chorus “*Dall’ orror di notte cieca*” in *Alcina* (1735). The concluding movement’s theme is also the basis for the *Fugue in F minor* that stands as the second movement in the last of the eight suites in his *First Collection of Pieces* for harpsichord, composed in 1718.

Dixit Dominus

Handel’s interest in Italian opera drew him to Florence in fall 1706, and the three and a half years he spent in Italy constituted a sort of graduate course in bringing together the elements of the musical character we now recognize as “Handelian.” Prominent among these was a natural predisposition to an essentially Italian style of brilliance and animation that was to inform his sacred works and his instrumental compositions as well as those for the stage. The *Dixit Dominus* is one of the grandest, as well as earliest, confirmations of his mastery of this style and its integration into his own personal language. Nearly four decades later he would imaginatively recycle material from his Italian secular works for use in the utterly unrelated *Messiah*. The *Dixit Dominus* as a whole might be said to prefigure much of the form and substance of his English oratorios, particularly in its rhythmic activity and vocal coloring, and, by no means incidentally, in having a text from the Old Testament. The *Dixit*, though, was surely designed for use in Christian worship and perhaps calls for more direct comparison with such works as Bach’s *Magnificat* and even the *Mass in B minor* than with Handel’s own oratorios.

This elaborate setting of Psalm CX (with the customary appended Gloria) for solo voices, chorus, strings, and continuo was one of the earliest and most significant large-scale works Handel composed on Italian soil. It was written (or in any event completed) shortly after his arrival in Rome in the early part of 1707, about the time he completed his twenty-second year; we do not know when or where it was first performed. It may have been intended—together with the contemporaneous *Nisi Dominus* and the second of his two settings of the *Laudate pueri*—for performance at the celebration of the feast of the Madonna del Carmine on July 16 of that year (as all three of these texts would have been included in the *Carmelite Vespers*). It may have been intended to stand on its own for an Easter service well before that date; it even may have been performed

in both contexts, or in neither. We may never have clarification of this point, but we do have the music, and what it tells us about Handel in Italy.

The work is laid out in eight sections. The opening one, with a concise but dramatic orchestral introduction in G minor sets a mood at once solemn and tense. Handel strikes a further dramatic effect with the use of a *cantus firmus* based on an Easter chant for the words *Donec ponam inimicos tuos scabellum* ("until I make Thine enemies Thy footstool"), set against the opening material.

No. 2, the first solo aria, *Virgam virtutis tuae*, is for countertenor with only continuo accompaniment. It is followed by the soprano aria *Tecum principium in die virtutis*, with the full string complement. Both of these florid pieces show the clear influence of the solo cantatas of Alessandro Scarlatti.

No. 4 is a sort of dialogue for chorus and orchestra that signals an upturn in dramatic intensity that is to continue to the end of the work. It opens with a recitative (*Juravit Dominus, et non poenitebit eum*—"The Lord Swore, and will not repent") for the chorus, by way of preface to a vigorous orchestral allegro. The allegro winds down (punctuated with reiterations of the word *non*), only to return with redoubled vigor in a showy fugato before exhausting itself and fading to pianissimo.

In the fifth movement, with the choral statement "*Tu es sacerdos aeternum*," Handel may well have set out to demonstrate to his Italian audiences that he had not come to them ungrounded in counterpoint. It is succeeded by an out-and-out virtuoso tour-de-force in which soloists, chorus, and orchestra are all exploited for their color and dramatic effects. If Handel was indeed displaying his already acquired contrapuntal skills in No. 5, here he was surely reveling in the lessons he had learned from the Italians in using part writing to produce the most graphic dramatic effects. The self-contained mini-drama of this tripartite movement reaches its peak in its evocation of a holy army on the march, achieved with the simplest of means: the repetition of the word *conquasabit*, in an emphatic staccato by both chorus and orchestra.

Following this martial episode is a pastoral and reflective section for the two sopranos and the men of the chorus, an interlude of calm and rededication before the celebratory final chorus. This concluding fugal Gloria is as stunning a piece as Handel produced in his Italian years, pointing surely and confidently to the glories to come in England. The Easter chant heard as *cantus firmus* in the opening movement is recalled as one of the three subjects of the very free fugue on which the first part of the finale is built, and at the end (the setting of the words "*Et in saecula saeculorum*"), Handel broadens his range of dramatic color still further by pushing the choral sopranos and basses to new highs and lows, respectively.

Notes on Bach and Handel are by Richard Freed, a music critic and program annotator based in Washington, D.C.

The Handel & Haydn Society

The Handel & Haydn Society is a premier professional chorus and period orchestra, under the artistic direction of internationally renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," playing Baroque and classical music on the instruments and with the performing techniques available to composers in their time for an authentic listening experience.

Founded in Boston in 1815, the Handel & Haydn Society is the country's oldest continuously performing arts organization. From its start, H&H has stood at the musical forefront, giving the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jephtha* (1867), and *Joshua* (1876), and of Bach's *B minor Mass* (1887) and *St. Matthew Passion* (1889). More recently, H&H has greatly expanded its concert activities in the Boston area and currently offers two concert series there—the Symphony Series and the Chamber Series, held at Jordan Hall at the New England Conservatory and Sanders Theatre at Harvard University. In the 1994-95 season, H&H also offers its first subscription season ever outside the Boston area, a three-concert series in Providence, Rhode Island. H&H has achieved national and international acclaim through its recordings on the London Records/L'Oiseau-Lyre label, national broadcasts on American Public Radio, and performances at Lincoln Center, the Mostly Mozart Festival, Tanglewood, Chicago's Orchestra Hall, and other national venues. In February 1995, H&H takes its first tour under the auspices of Columbia Artists Management, Inc., performing in New York, Chicago, and several southern states.

H&H's compact-disc recordings on the London Records/L'Oiseau-Lyre label include Handel's *Concerti Grossi*, Op. 3, and *Haydn Arias and Cantatas*, with legendary soprano Arleen Auger. H&H's recording of Handel's entire *Concerti Grossi*, Op. 6, was released in summer 1993. Christopher Hogwood and the H&H chorus and orchestra also have recorded the fascinating series of Mozart orchestrations of Handel oratorios: H&H's recording of *Acis and Galatea* was released in June 1992; in 1993, H&H recorded *Ode for St. Cecilia's Day* and *Alexander's Feast*, which will be released in one set this year.

The Handel & Haydn Society Educational Outreach Program, now in its eighth year, serves more than 5,000 students in more than forty schools throughout Massachusetts. This innovative program brings enjoyment and knowledge of classical music to children in both inner-city and suburban communities, through in-school music workshops and master classes, participatory youth concerts with H&H musicians, and recital programs. H&H added a new component to this comprehensive program in 1994, the Vocal Apprenticeship Program, a new model for music education that provides talented urban youth the training, tools, and guidance they need to pursue musical careers.

Christopher Hogwood

Since founding The Academy of Ancient Music in 1973, Christopher Hogwood has gained international recognition as a pioneer in the field of "Historically Informed Performance," presenting music on the instruments and with the techniques and performing forces available to composers in their time to achieve a historically authentic concert experience.

Mr. Hogwood is artistic director of the Handel & Haydn Society in Boston, a position he has held since 1986. Under his direction, H&H has become a preeminent period orchestra and chorus, and an American leader in "Historically Informed Performance." Mr. Hogwood is also principal guest conductor of The Saint Paul Chamber Orchestra, a modern-instrument chamber ensemble, and artistic director of the annual Mozart Festival in Washington, D.C. An active conductor of opera, both on disc and in live performance, he is a regular guest of Australian Opera, where he most recently conducted performances of Mozart's *Idomeneo* in 1994. With the Academy of Ancient Music, Mr. Hogwood has a busy schedule of concerts worldwide and a celebrated catalogue of recordings for Decca/London Records on the L'Oiseau-Lyre label. He also has made his mark in the field of television and video.

In addition to maintaining his extensive conducting schedule, Mr. Hogwood has written a number of books, including an enormously successful biography of Handel, published by Thames & Hudson. He enjoys a fine reputation as a harpsichordist and clavichord player, both in concerts and on a distinguished series of recordings. He holds an honorary doctorate from the University of Keele, is a Fellow of Jesus and Pembroke Colleges, Cambridge, and holds international professorships at the Royal Academy of Music and King's College, London.

Mr. Hogwood was created a Commander of the British Empire by Queen Elizabeth II in her 1989 New Year's Honors List.

H&H Chorus

SOPRANO

Gail Abbey
Jean Danton
Janice Giampa
Sharon Kelley
Shannon Larkin
Pamela Murray
Anna Soranno

ALTO

Pamela Dellal
Eleanor Kelley
Susan Trout
Mary Ann Valaitis

TENOR

William Hite
Martin Kelly
Bruce Lancaster

BASS

Peter Gibson
Herman Hildebrand
Mark McSweeney
Donald Wilkinson

H&H Orchestra

VIOLIN I

Daniel Stepner, concertmaster
Julie Leven
Clayton Hoener
Judith Eissenberg
Jane Starkman
Danielle Maddon

VIOLIN II

Linda Quan, principal
Kinloch Earle
James Johnston
Etsuko Ishizuka
Dianne Pettipaw
Barbara Englesberg

VIOLA

David Miller, principal
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Barbara Wright
Patrick Jordan

CELLO

Myron Lutzke, principal
Phoebe Carrai
Karen Kaderavek

BASS

Michael Willens, principal
Anne Trout

OBOE

Stephen Hammer, principal
Marc Schachman

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FEBRUARY

Jun-Ching Lin, violin

Tuesday, February 28

8:15 P.M.

Cannon Chapel

No tickets required.

MARCH

Martha Bishop, viola da gamba

Randolph James, harpsichord

J. S. Bach: Sonatas for Viola da Gamba and Harpsichord

Tuesday, March 14

8:15 P.M.

Cannon Chapel

No tickets required

Birdsongs of the Mesozoic

Friday, March 17

8:15 P.M.

Cannon Chapel

Tickets on sale, February 28. Box Office 727-6187

Collegium Vocale

Katherine Murray, conductor

Saturday, March 18

8:15 P.M.

Glenn Memorial Auditorium

No tickets required.

Christa Rakich, organ

Sunday, March 19

3:00 and 4:00 P.M.

The Little Chapel

No tickets required.

Atlanta Youth Wind Symphony

Monday, March 20

8:15 P.M.

Glenn Memorial Auditorium

No tickets required.

For recorded information pertaining to forthcoming events, please call 727-6666.

Performance Hall Information

SEATING COURTESIES

As a consideration to performers and members of the audience, patrons arriving after the beginning of this evening's program are requested to remain in the foyer of the hall where the ushers will assist in seating during an appropriate break. Patrons are asked not to stand in aisles or on stairs as these are the passageways for emergency evacuation.

GOOD HEALTH!

The acoustics of the auditorium enhance the sound of coughing and other noises. Should patrons require them, cough drops are available in the lobby.

CAMERAS AND RECORDERS

Because of disturbance to other patrons and contractual arrangements with many artists, photographs and tape recordings may not be taken during a performance without advance clearance.

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Anyone expecting emergency calls is asked to leave seat location at the door. An usher will deliver any messages received.

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For the comfort of our patrons, restrooms and drinking fountains are located in the alcove under the northwest balcony stairwell and on the lower level. Public telephones are located on the lower level near the restrooms. Restrooms for physically challenged patrons are located main level, Church School Building. Smoking is not permitted at any time on Emory's campus. Patrons may recover personal articles left in the performance hall from the Lost and Found desk on the first floor of the Administration Building, 24 hours after the event.

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Valet parking is provided at many of the events held in Glenn Auditorium. To confirm valet parking for a particular event, please call the concert line at 727-6666 prior to each program. General parking will be made available in Fishburne Parking Deck prior to each performance and is limited to the length of each program. Parking for physically challenged patrons is located in the service drive directly behind the auditorium.

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